Catalog of Paintings

By Eminent American Old Masters

and by some of the

Prominent Living American Artists

From the Collection of

Young's Art Galleries

66 East Jackson Boulevard

Chicago

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CHICAGO

"A work of art does not appeal to the intellect. It does not appeal to the moral sense. Its aim is not to instruct, not to edify, but to awaken an emotion. . . . It must be a single emotion if the work has unity, as every such work should have, and the true beauty of the work consists in the beauty of the sentiment or emotion which it inspires. Its real greatness consists in the quality and force of this emotion."—Geo. Inness.

"The art of Blakelock is founded upon the elements of truth and beauty and will endure."—Elliott Daingerfield.

Foreword

IT is unusual for an art dealer to issue a catalog descriptive and illustrative of the rare and fine things in his collection. Usually such works are kept carefully under cover, shown only to an exclusive few and spoken of by the dealer himself, at least, only with bated breath.

But it seems to me that the works of our own native gifted ones in the field of art deserve different treatment at the hands of dealers. The best works of our greatest masters can not be shown too frequently, nor exhibited too broadly. Even black and white illustrations in catalogs may be useful.

It is by such means that the public arrives at a point where it can choose between the worth while and the commonplace in art. If one sees a great Inness, like "A Tragedy of the Sea," or studies the wonderful mysteries of Blakelock's "Stilly Night," or comes to feel himself under the dramatic force of this master's "Under Glowing Skies," or comes under the spell of great painting as exemplified in Chase's "Portrait of My Daughter Alice," he thus acquires a memory of masterly painting and these memories become a part of his mental furniture for a lifetime and provide him standards by which he can measure beauty everywhere. After all, one's own personal taste depends upon his personal standards for measuring beauty.

Many painters decry the prominent showing of the works of our American old masters. Little wonder for this when you see the works of such painters, but I am quite content to believe that those painters among our living artists whose works impress us with dignity and stir our finest emotions, even when shown alongside the great works of famous deceased Americans, are the artists who will be held as the masters of the days to come, instead of the works of that other group much too large who produce startling "stunts" for exhibitions.

In preparing this catalog, I am fortunate to have in the collection now in my galleries fine examples by many of the departed masters of American art, whose work has given the art of our country such great distinction. It seems to me that when I am privileged to have these great masterpieces, it is a good time to illustrate them in this catalog along with the works of other men now living and producing work that seems to measure up well with the high standard of these departed masters of whom as a nation we are proud. The work of some of these younger men

is as yet but little known, but they are producing works of such quality that it seems to me that it is a matter of duty to call attention to them so that those who buy the best may have a chance to know them now at a time when recognition and patronage may be of true service in encouraging them to their fuller and finer production.

Never in our country were times more difficult than just now for many of our younger artists. We all feel that it is a great patriotic duty to practice the most rigid economy. Is it not a fact, however, that truest economy does not always lie in saving, but rather in making the wisest possible expenditure of every penny. Our own native art is the very blossom of our civilization. If we do not care for and protect the blossom, we cannot have the fruit later, and it does seem to me that to deny patronage at present to our most talented younger men in the field of art is nothing short of penny wisdom and pound foolishness.

Firmly imbued with these ideas, I am setting forth in this catalog the works of some of our younger men among those masters who are acknowledged great. During the month of March I will show the works of these younger men alongside pictures that are already famous so that those who come to view them may draw their own conclusions. It is undoubtedly true that many of the famous paintings in this collection would bring me a larger price if offered at another time, but it impresses me that duty commands me to offer these great works just now at prices at which patrons should buy, in order that I may thus have funds available to assist these younger men who need our help. To hoard these valuable pictures just now, waiting for a time when better prices might come, would make me feel just as guilty as though I were hoarding the necessities of life for speculation.

Many of our younger painters are in the service of their country. Some of the most talented are physically unfit. Many of our older artists unfit for military duty are too truly great painters to have earnestly sought popular favor, and there are today living in our country men as true to their art ideals and yet not successful financially, living and painting unknown to the public, as there were in the days when Homer Martin died in St. Paul leaving insufficient funds for burial, as when Blakelock was driven insane by poverty, as when Twachtman and Wyant departed life poor. It is these select few among our living artists upon whom the future of our art must depend, to whom I hope at present to direct your attention, and for whom I hope to secure your patronage.

To patrons who cannot come to the galleries soon, I wish to say that the works listed in this catalog form but a small part of the collection now in my galleries. I invite your correspondence regarding such works

in the catalog as may interest you, also any other works that may be in my collection. A great many of the important paintings which we are privileged to offer at present deserve a place in museum collections where their influence for good might be felt by a larger number. A better opportunity to secure fine works at such favorable prices may not again soon present itself to museum authorities.

The importance of the collection which I am privileged to offer at present persuades me that both museums and private collectors would do well to make full use of my galleries now.

GEORGE INNESS, N. A.

No. 1—A Tragedy of the Sea

New York, January 28, 1918.

It has been my pleasure and very high privilege to write many articles about our great landscape painter, George Inness, and I have attempted analysis of many of his works, but I have not found in all the range of his versatile brush so intense or so dynamic a canvas as this, "A Tragedy of the Sea," which has just come into your possession.

In less able hands the theme might have appeared theatrical, even vulgar or exaggerated, but the great genius of the man has lifted it into the realms of epic grandeur, of supreme tragedy. He has called to his aid all his powers as painter and poet. He has played upon the heart strings with the terror of fire and water, he has caught the flaming tempest in his hands and poured its wrath upon the sea, and he has set the feebleness of man in lonely contrast upon the bosom of the wave. He has painted the volume and the weight of the sea, and reduced the strength of man to a prayer. What more is there for him who drifts in that frail boat? In truth there are no parallels for this picture. We may set over against it the "Burning of the Houses of Parliament" of Turner, and find there no quickening of the pulse. We may remember his "Shipwreck" or his "Slave Ship" and find intellectual enjoyment in contemplation of the skill and ability, but we do not shrink or fear in the presence of a painted sea; yet in this work of Inness' we are, at once, sharers and sufferers with those who meet the perils of the sea in ships. It is the story of not one scene but the elemental tragedy of all.

It adds one more golden leaf to the crown of his genius. Long ago this canvas would have been heralded far and wide, but it has been hidden away in private ownership.

It now comes to light at a moment when the whole world is concerned in just such a tragedy, just such turmoil, and its artistic significance is profoundly impressive.

The intensity of George Inness' mind was never more fully expressed than in this picture, and nowhere in the long list of his works will we find a more unique example of his art.

We see him as a lonely giant dealing in cosmic infinities.

The picture is in a fine state of preservation, and your ownership will assure its final possession by the American people.

With my very highest congratulations, I am

Sincerely yours,

(Signed) ELLIOTT DAINGERFIELD.

Chicago, February 15, 1918.

George Inness rarely painted a marine, but this picture proves his pre-eminent ability in this specialty as in landscape. Nature hid none of her secrets from him. He observed and loved her surfaces—her play of light and color, of ever-varying movement; but also he looked deeper than the surface—he interpreted her glory and dramatized her passion.

Usually idyllic in mood, Inness was yet a profound and adoring student of storms, and of all his storm-pictures this is perhaps the wildest and most tragic. The burning ships shedding their fierce light over the great billows, the tossing little boat-loads of men, the dark and angry sky —all these are concentrated to a tragic unity in which is no suspicion of melodrama or sentimentality.

The subject of the picture at once suggests a comparison with Turner, but Turner was as incapable of the profound simplicity and sincerity of this picture as he was of its resolute integrity of color. Turner had a too facile style, and he was too easily satisfied with melodrama to achieve the sheer grandeur of Inness at his best. Inness brooded and grieved and dreamed over nature; he was never satisfied—he looked through and beyond.

This long-hidden masterpiece is a joyous surprise for the admirers of the great American master. Exceptional both in subject and quality, it has been kept in extreme seclusion for thirty years or more, its hermit-like owner making a pilgrimage now and then to a storage vault to gaze upon his treasure. Last summer the death of this aged man released the picture for sale, and various museums are clamoring to exhibit it before its final placing in one of them.

(Signed) Harriet Monroe.

The Art Institute
of Chicago

February 15, 1918.

Dear Mr. Young:

The splendid painting which you showed me this afternoon, in some ways so unlike what we expect from George Inness, and in other ways so characteristic of him, seems to me a remarkable piece of design. Its elemental simplicity of line and color give great force to the impression whch it leaves with one, and the powerful and simple picture of this struggle between the light and darkness as the flames and smoke of the burning vessels are thrown against the black night, now penetrating it and now falling back, make the whole canvas a kind of emotional battleground. The little touches of light in the half darkness of the smoke—flying embers I take it—are remarkably suggestive of the bright touches of goldenrod seen through the drying grasses in the foreground of more than one of Inness' late summer's landscapes.

(Signed) George W. Eggers,
Director.

This magnificent canvas by George Inness, critics agree, was painted about 1885. Whether the work was inspired on account of some catastrophe at sea which Inness saw or whether he painted this picture in a spirit of challenge to Turner, or whether it was an inspiration that came to his fertile mind, may never be known. Nothing need be added to what these eminent authorities have already said regarding the work. In the middle distance at the right side of the picture are two vessels in flames, masts and everything above the deck are gone, and the hulls of the vessels are a seething furnace from which flames mount into the sky of the dark night, carrying embers from beneath. The turbulent, tempestuous sea seems more powerful under the vivid illumination, small boats filled with the escaping crew are tossed like bubbles on the angry surface.

On canvas. Size 30 x 45. Signed in the lower right hand corner, "G. Inness."

No. 1

A Tragedy of the Sea

George Inness, N. A.

No. 2

EVENING, MONTCLAIR — *George Inness, N. A.*

GEORGE INNESS, N. A.

No. 2—Evening, Montclair

On an autumn evening when the golden brown of the trees stand out in beautiful color against a stormy sky at twilight, Inness painted this work near Montclair, New Jersey. The brown of the field in the foreground gives fine relief to the green back of it. It is rare that a work by Inness probably done at one painting has more of his spontaneity than that which distinguishes this work.

It was evidently painted near the close of his career.

Size 20 x 30. On canvas. Signed lower right hand corner, "G. Inness."

GEORGE INNESS, N. A.

No. 3—Old Mill at Marlboro-on-the-Hudson

This virile example by the master was evidently painted direct from nature. This old mill and its great water wheel was an early land-mark at Marlboro-on-the-Hudson, a few miles from Newburgh, where George Inness was born. Although the family moved from Newburgh when Inness was very young, yet he as a boy spent his summers there with friends and relatives, with whom he no doubt went to this mill to take the family grist. Possibly his first boyish fishing excursions were to this mill stream. The beauty of the spot so lingered in his memory that when he was 57 years old, he returned and painted this work. Inness retained this picture during his life time probably because of the pleasant memories of boyhood days that it brought him. After his death it was sold in the Inness sale.

The work has more force and strength than most works by Inness of his later period, occasioned no doubt because it was painted directly. The willows and other trees bending over the stream are all managed in that masterly way in which Inness alone could use green in painting summer. The old mill and the figure on horseback add both strength and interest to the work. It must have been a pleasant day when George Inness was there as the sky is in the beautiful blue of summer.

Elliott Daingerfield, the eminent authority on Inness, regards this as a very important example of Inness' direct painting, and compares it favorably with the famous "Gray Lowery Day."

On canvas. Size 22½ x 28½. Signed lower right hand corner, "G. Inness, 1882."

No. 3

OLD MILL AT MARLBOROUGH-ON-THE-HUDSON *George Inness, N. A.*

No. 4

In the Green Woods *George Inness, N. A.*

No. 5

Perugia, Italy *George Inness, N. A.*

GEORGE INNESS, N. A.

No. 4—In the Green Woods

The scene of this picture is late at dusk. At the edge of the deep wood a camp fire has been built, around which are faintly suggested a group of figures. The shadows of approaching night make the greens of the summer woodland more impressive in beauty. Very few small works by Inness are more subtle in color than this.

I purchased the work from the collection of the late Dunbar Wright, who wrote me a letter a short time before his death stating that he acquired the work direct from the Inness estate.

On academy board, size 12 x 18. Signed lower right hand corner, "G. Inness."

GEORGE INNESS, N. A.

No. 5—Perugia, Italy

Many of the greatest landscape painters have found inspiration at beautiful Perugia. The valley with the distant olive trees gave Inness a fine foreground, back of which he has set the far distant hills with the blue lake at their foot. At the upper left corner is the old monastery of Perugia. The sky is characteristic of the Italian skies on a fine summer day. Hardly anything that Inness painted in Italy has more repose than this work.

Elliott Daingerfield says of it, "A lovely example of Inness' Italian painting."

On canvas, size 20 x 30. Signed lower right hand corner, "G. Inness."

J. H. TWACHTMAN

No. 6—Gloucester

The charm of color in this work and the even balance of composition make it a most enjoyable painting to those who can appreciate the work of the gifted Twachtman. At the right low spreading trees balance in the composition the distant blue of the opening to Gloucester harbor, while in the middle distance are the boat houses and wharves bathed in the brilliant light of a summer day. Beyond lie sail boats with their white sails mirrored in the blue of the harbor, and off in the distance rise the roofs and spires of the village. This work was sold by Silas Dustin for the estate of J. H. Twachtman, and its quality marks it as worthy of a museum or the best private collection.

Size 25 x 30. On canvas. Signed lower right, "J. H. Twachtman."

No. 6

GLOUCESTER — *J. H. Twachtman*

No. 7

COAST SCENE, IRELAND — *A. H. Wyant, N. A.*

A. H. WYANT, N. A.

No. 7—Coast Scene, Ireland

Beyond the rocks in the lower right corner of this picture is a narrow line of sunset sky showing underneath the dark, foreboding cloud which is rising over the sea. Above this cloud is a clear and beautiful sky. The lone eagle perched on a rock seems to be contemplating the on-coming storm and adds force to the picture.

This is a remarkable example by Wyant painted before he was 40 years old, and must have been done with his right hand, before his paralysis had forced him to paint with his left. The work while dramatic in feeling, is very tender in color.

Acquired by me from the collection of Dr. C. B. Guinn, who purchased it from William MacBeth.

On canvas, size 20x24. Signed on a rock in the foreground, "A. H. Wyant."

R. A. BLAKELOCK, N. A.

No. 8—Stilly Night

Blakelock's interpretation of moonlit landscape is undoubtedly the most poetic of all modern masters. In this work the dark forms of the trees at either side of the picture not only serve to give wonderful distance to moon and sky, but the beautiful arrangement of the tree forms give us one of Blakelock's most wonderful moonlight compositions.

The scintillating reflection of the light of the moon on the rippling stream, and the Indian in the canoe in the shade of the large tree a little to the right in the foreground of the picture, all lend harmony and mystery that give this canvas its great distinction.

Fortunately the history of the work is quite definitely known. Blakelock was in arrears for his rent, and by dint of much persuasion was able to induce his landlord to accept this work and another beautiful painting for two month's rent. The landlord died and left these two pictures to his son, who borrowed money on them and never redeemed the pictures. From the party who made this loan I acquired this work.

Elliott Daingerfield says of the work, "After seeing and studying the original, of which this is a photograph, the picture is by Blakelock. It is too beautiful for any one else to have painted it."

Mr. Frederick Ballard Williams says of the work, which was written on the back of the photograph of this painting, "The beautiful Blakelock, of which this photograph was taken and which you showed me when you were in New York, I consider an exceptional example of Blakelock's work. In my estimation, although it is smaller than the big Toledo Museum canvas, it belongs entirely to the same class. I think you very fortunate to be its possessor."

On canvas. Size 22 x 30. Signed lower right hand corner, arrowhead, "R. A. Blakelock.",

No. 8

STILLY NIGHT — *R. A. Blakelock, N. A.*

No. 9

CAMP UNDER GLOWING SKIES — *R. A. Blakelock, N. A.*

No. 10

INDIAN ENCAMPMENT — *R. A. Blakelock, N. A.*

R. A. BLAKELOCK, N. A.

No. 9—Camp Under Glowing Skies

This work by Blakelock possesses much strength and power. Under the tall trees at the right of this picture are the wigwams of the Indians, and here and there a figure in brilliant color. The trees and the dark autumn foliage at the left side of the picture stand out in a contrast that helps to make more brilliant the wonderful sunset sky. Never has the gifted Blakelock produced a canvas in which he has made us feel the effects of light more wonderfully.

Paint as seen in this is no longer pigment, and his rare mastery of color has enabled us to feel sunlight and shadow without a sense of the medium with which he produced his effects. Against the luminous sky he has placed the dark forms of the trees, with the wigwams under them. The inclination of the hillside is such as to throw the light and shadows on the earth in a way to lead us off to the distant horizon.

Size 30 x 44. On canvas. Signed lower right, in the arrowhead, "R. A. Blakelock."

R. A. BLAKELOCK, N. A.

No. 10—Indian Encampment

In the edge of a woods and alongside a stream in which are the canoes of the Indians, they have built their tepees and are gathered around the camp-fire as the night is coming on. The glowing camp-fire reflected against the figures of the Indians at right side of the canvas finds a sympathetic note of color in the ruddy warm evening sky showing in the distance through the trees. Seldom has Blakelock produced anything as rich in low toned color as this picture. The work I secured from a patron who purchased it at the Macbeth Galleries.

Size 18 x 32. On canvas. Signed in the arrowhead, lower left hand corner, "R. A. Blakelock."

R. A. BLAKELOCK, N. A.

No. 11—Frightened Deer

A sloping hillside covered with an autumn woods occupies nearly half of the right side of this canvas. Above the distant hills to the left is a luminous warm autumn sky; a stream flows out of the left side of the picture. A deer that has come out of the woods to the edge of the stream has turned with a feeling of fright. But very few of the small works that have so distinguished this master are more beautiful in composition or color than this work.

Size 7 x 12. On canvas. Signed lower right in arrowhead, "R. A. Blakelock."

R. A. BLAKELOCK, N. A.

No. 12—Peaceful Autumn

The trees at either side of this picture are thrown athwart the sky in a way to make the whole pattern of the picture a beautiful design. Two tepees in the distance a little at the left of the picture with a group of Indians seated near them, while Indian horsemen are nearby, all add to the effectiveness of the composition. The quiet loveliness of color in this work, particularly in the sky, gained by Blakelock's peerless knowledge of painting, gives the picture an atmosphere of complete quiet and rest.

Size 18 x 24. On canvas. Signed in lower right corner in arrowhead, "R. A. Blakelock."

No. 11

FRIGHTENED DEER — *R. A. Blakelock, N. A.*

No. 12

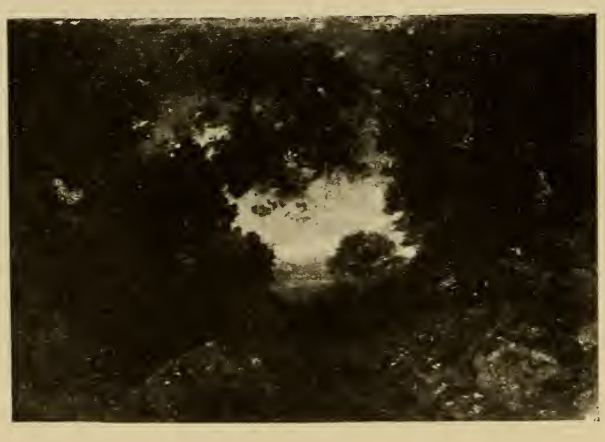
PEACEFUL AUTUMN — *R. A. Blakelock, N. A.*

No. 13

AUTUMN DAY — *R. A. Blakelock, N. A.*

No. 14

MOONLIGHT — *R. A. Blakelock, N. A.*



No. 15

EVENING GLOW — *R. A. Blakelock, N. A.*

R. A. BLAKELOCK, N. A.

No. 13—Autumn Day

Against the distant horizon the pale blue of the woodland shows, while in the nearer middle foreground autumn trees lift their forms against a light silvery sky tinged here and there with blue. This work is lighter in key than is usual with Blakelock. I secured the picture from a private collector who was a relative of the late John Q. A. Ward, under whose advice the picture was bought from Blakelock's studio.

Size 20 x 27. On canvas. Signed lower left in arrowhead, "R. A. Blakelock."

R. A. BLAKELOCK, N. A.

No. 14—Moonlight

Low straggling trees stand out against a luminous evening sky in this work. The moon, but a few degrees above the horizon, casts its reflection in the pool of a stream in the foreground. Wistful and vague and mysterious is Blakelock's interpretation of the night in this fine little moonlight picture.

Size 8 x 16. On canvas. Signed lower left in arrowhead, "R. A. Blakelock."

R. A. BLAKELOCK, N. A.

No. 15—Evening Glow

The sun has illumined the sky with his parting rays, while trees bending from each side of the canvas have thrown their lacy forms across the deep rich sky of evening in a manner to make it doubtful whether the beautiful glowing color, or the charm of composition, lend most to the attractiveness of this work. That this little picture is of the rarest quality goes without saying, since it came from the collection of Mr. Elliott Daingerfield, the author of the well known work on Blakelock, who owned the picture for a long time and cherished it highly.

Size 8 x 12. On canvas. Signed lower center, "R. A. Blakelock."

WINSLOW HOMER, N. A.

No. 16—The Cotton Pickers

Two robust young negro women are shown in the midst of a field of cotton; one with a bag over her shoulder filled with cotton, and the other with a basket under her arm. Every touch of color in the cotton field keeps its proper plane of distance as is always the case in a fine work by Homer.

A friend of Homer remembers well his enthusiasm over the work, which he considered at that time his best picture. The work was exhibited at the National Academy and later was bought by an English cotton factor who bought cotton in this country for the English cotton manufacturers.

Mr. William Howe Downes mentions this picture in his book, "The Life and Works of Winslow Homer," stating that the late Hopkinson Smith saw the picture in London, but Mr. Downes was not able to secure a photograph of it for illustration in his work.

Size 24 x 38. On canvas. Signed lower left, "Winslow Homer, '76."

No. 16

THE COTTON PICKERS

Winslow Homer, N. A.

No. 17

GRACE HOOPS *Winslow Homer, N. A.*

No. 18

PIKE, LAKE ST. JOHN *Winslow Homer, N. A.*

WINSLOW HOMER, N. A.

No. 17—Grace Hoops

Two ladies of graceful figure engaged in the old fashioned game of grace hoops gave Homer the subject for this picture. It is one of the long list of New England genre subjects which distinguished Homer's career and is painted more freely than most pictures of that period of his art.

Size 15½ x 22½. On canvas. Signed lower right hand corner, "Homer, '72."

WINSLOW HOMER, N. A.

No. 18—Pike, Lake St. John

This attractive water color shows a monster Northern pike or pickerel that has been hooked by an angler, who is in the canoe some distance back in the picture. The frightened fish has lifted about half his length out of the water in the struggle to free himself. Homer's masterly way of touching in the realistic spots of color on the body of this fish, and the painting of the red in the fins and gills is most characteristic. This picture I purchased direct from Homer in 1908.

Size 14 x 20. Water color. Signed lower right hand corner, "W. H. '97."

ALBERT P. RYDER, N. A.

No. 19—The Peasant's Return

Nothing can be more difficult than to write a description of a fine work by Albert P. Ryder. He explained his feelings in terms of color in such a manner as to make it almost impossible to gain an adequate idea of his work either from a monotone illustration or a written description. In this work is a thatched cottage and stable at the left of the picture, with the figure of a woman in the cottage door, while in the near distant road comes another figure driving a cow. The work is rather light in tone for Ryder and the blue of the sky is managed in a way to give great distance and preserve the strength of the light clouds that are thrown against this sky. I had the good fortune to acquire this work direct from Ryder a few years ago. At the time he sold it to me he considered it the best of the pictures that he then had. On the back of a photograph of this picture Mr. Ryder has written for me: "It gives me great pleasure to acknowledge this picture as my work."

Size 11 x 12. On canvas. Signed lower right, "A. P. Ryder."

ALBERT P. RYDER, N. A.

No. 20—Golden Twilight

The golden glow of evening in the sky of this picture is most worthy the gifted brush of Ryder. Reflections from this sky bathe the white walls of the thatched cottage at the left and the roadway in front of it in such a way as to give the work that magical charm which those who know Ryder's work enjoy so much. The white horse underneath the tree at the right of the picture gives this work a metrical composition. Mr. J. Alden Weir, who was for many years a close friend of the talented Ryder, has written of the picture:

"This picture by Albert P. Ryder, I consider a very characteristic canvas by him and which I take pleasure in endorsing. I have known Ryder and his work intimately since he began his career and have always considered him one of the most artistic among the painters."

Respectfully yours,

Nov. 9, 1917. J. Alden Weir."

No. 19

THE PEASANT'S RETURN *Albert P. Ryder, N. A.*

No. 20

GOLDEN TWILIGHT *Albert P. Ryder, N. A.*

No. 21

PORTRAIT OF MY DAUGHTER ALICE *William M. Chase, N. A.*

WILLIAM M. CHASE, N. A.

No. 21—Portrait of My Daughter Alice

This delightful portrait of William Chase's daughter was painted by him in the studio at Shinnecock Hills, where he produced many of his finest works.

The young girl, still in childhood, is seen in profile, standing, wearing a tight pink cap and skirts that reach the floor, giving the aspect of a little old-fashioned lady, severely serene. Back of her is a piano on which stands a candelabrum, above her head a picture of a child hangs on the wall, and at her side a heavy red curtain is draped back of a chair.

That this portrait was one which Mr. Chase undoubtedly considered his very best is demonstrated from the fact that at the time the American Society of Portrait Artists gave their first exhibition, he selected this work to represent him in this important exhibition in New York. Mrs. Chase tells me that the gown and the cap which her daughter wore in this portrait were acquired by Mr. Chase during a trip to Venice, and she arranged them as a costume for this portrait.

Size 72 x 48. On canvas. Signed at the lower left, "Wm. M. Chase."

WILLIAM M. CHASE, N. A.

No. 22—The Emerald Lady

This work was acquired from the sale of the estate of the late William M. Chase. From the catalog of this sale we quote as follows:

"Three-quarter length portrait of a tall, handsome young woman, with clean cut features and clear complexion, and dark chestnut hair shot with delicate lights, standing and facing the left, three-quarters front. Her red lips are lightly parted and her brilliant dark blue eyes look straight ahead of her. Her black gown with low corsage is almost completely enwrapped in a drapery of richest deep emerald, in part following the lines of the figure, and her black hat is abundantly trimmed in the same hue. Her left hand rests on her hip, and her right supports a La Tosca stick."

Size 60 x 40. On canvas. Signed at the lower right, "Wm. M. Chase"

WILLIAM M. CHASE, N. A.

No. 23—Fairies

This work was painted by Mr. Chase while living in his studio in the Shinnecock hills. Mrs. Chase tells of this picture that the eldest daughter, Alice, had taken the role of a fairy at a party. The costume so pleased her father that he conceived the idea of painting his four daughters in fairy costume. Mrs. Chase prepared the costumes and this work is the result. The picture is mentioned in the catalog of the Chase sale as follows:

"Merrily dancing, hand in hand, a chain of four very smiling and modern sprites, in yellow and crimson and mauve and white, with gauzy wings, face the observer from among deep grasses and taller flowers, on a gentle incline beneath a blue sky."

Size 22 x 29. On canvas.

No. 22

EMERALD LADY — *William M. Chase, N. A.*

No. 23

FAIRIES — *William M. Chase, N. A.*

No. 24

DEVOTION — *William M. Chase, N. A.*

WILLIAM M. CHASE, N. A.

No. 24—Devotion

From the sale of the estate of the late William M. Chase.

In the white robes and white cowl of a devotee of the church a dark haired, serious young woman, with eyes upraised and cross clasped in both hands before her breast, is shown in a strong light, standing and facing the left, three-quarters front, appearing at half-length.

Size 28¼ x 17½. On canvas. Signed at the lower left, "Wm. M. Chase."

WILLIAM M. CHASE, N. A.

No. 25—Cod and Red Snapper

The fact that this picture was selected by the artist himself to represent him in the important International Exhibition in Rome a number of years ago is sufficient evidence that he considered this one of his most artistic works. On an old china platter are placed the cod and the red snapper, while at the right are a number of small fish. Dimly suggested in the upper left hand corner is an old copper kettle, all of these objects being placed on a warm colored table. The lovely charm of color and the fine surfaces presented in this picture would win it a distinguished place in any collection.

Size 29 x 36. On canvas. Signed lower left, "Wm. M. Chase."

WILLIAM M. CHASE, N. A.

No. 26—Still Life: Fish

In the center of a table a large cod lies with open mouth, head toward the spectator and one great eye fixed, its body curled back over a shallow basin containing a smaller fish, on the right. On the left a deep red bowl holds another of the finny tribe, and back of it stands a large dark tub. All with the well known and so much admired Chase surfaces and richness of color quality.

Size 28¾ x 35¾. On canvas. Signed at the lower right, "Wm. M. Chase."

No. 25

COD AND RED SNAPPER — *William M. Chase, N. A.*

No. 26

STILL LIFE: FISH — *William M. Chase, N. A.*

No. 27

AT THE POOL — *William Hart, N. A.*

No. 28

ADIRONDACK LAKE — *Homer D. Martin, N. A.*

WILLIAM HART, N. A.

No. 27—At the Pool

For many years William Hart bore the distinction of being the leading cattle painter in this country. This work was for a number of years in the Catherine Lorillard Wolff collection and hung for some time in the Metropolitan Museum. The cattle standing in the stream or in the lush grass underneath the majestic old sycamore tree on a pleasant summer day, make this work one of Mr. Hart's finest canvases.

Size 20 x 25. On canvas. Signed lower left, "Wm. Hart."

HOMER D. MARTIN, N. A.

No. 28—Adirondack Lake

In the left foreground of this picture autumn trees overshadow the rocks along the shore of the lake. Beyond the lake is a wooded slope in autumn coloring extending to the foothill of the mountains which lift themselves against the clear blue of the summer sky. This picture is characterized by the still, lonely quiet that distinguishes the best works of Martin. The picture is from the collection of a daughter of the late Judge Henry Hilton, who was an excellent art connoisseur and greatly assisted his client, Mr. A. T. Stewart, in the formation of his magnificent collection.

Size 26 x 40. On canvas. Signed lower left, "H. D. Martin."

WILLIAM KEITH, N. A.

No. 29—Under the Oaks

The rich, warm brown with which Keith invested his pictures of trees is characteristically rendered in this work. The sky is unusually luminous for a work by Keith. The reflection of light in the pool of water in the middle foreground serves to add to the charm and luminosity of this picture.

Size 20 x 26. On canvas. Signed, "Wm. Keith."

R. M. SHURTLEFF, N. A.

No. 30—Sunlight

The scene of this charming summer woodland was located near Mr. Shurtleff's home at Keene Valley in the Adirondacks. The slender trunks of the birches reflect back their beautiful color through the rich foliage of late summer. The large rock at the left of the center is covered with cool moss that is found in the depth of the woodland.

Size 20 x 25. On canvas. Signed lower left, "R. M. Shurtleff, N. A."

No. 29

UNDER THE OAKS — *William Keith, N. A.*

No. 30

SUNLIGHT — *R. M. Shurtleff, N. A.*

No. 31

NEW ENGLAND LANDSCAPE — *Thomas Doughty*

No. 32

HAWK'S NEST POOL — *Henry W. Ranger, N. A.*

THOMAS DOUGHTY

No. 31—New England Landscape

This most distinguished of all the American landscape painters of his day died in 1856. During his early life he was in the leather business, but took up painting in middle years on account of his great love for the work. This picture has the characteristic silver gray skies that distinguish his finer works. The landscape shows a scene along the Hudson. Many of Doughty's works are in the prominent collections of Eastern museums.

Size 26 x 36. On canvas. Signed "Thos. Doughty."

H. W. RANGER. N. A.

No. 32—Hawk's Nest Pool

This work possesses the charm of color that Mr. Ranger employed when at his best in autumn landscape. The spot was one of his favorite haunts for painting near Lyme, Connecticut. The gnarled oaks that are characteristic of Lyme are painted under a brilliant autumn sky.

Size 28 x 36. On canvas. Signed lower left, "H. W. Ranger."

J. FRANK CURRIER

No. 33—Still Life: Fish

The late J. Frank Currier, who died in 1909, was one of the most distinguished members of the group of painters who had their art training in the Royal Academy at Munich during the seventies and eighties. This work was purchased from the estate of the late William M. Chase and was regarded by Mr. Chase as an important example of Currier's work. It is mentioned in the Chase catalog as follows:

"Two gray and silvery-white fishes lie on a pewter platter resting on sea weed, against a dark background, light falling upon them from the left and illuminating also a few oyster shells and a small cooked lobster."

Size 19¾ x 29¾. On canvas. Signed at the lower left, "Currier, Munchen, 1884."

A. F. TAIT, N. A.

No. 34—Halt on the Carry

This artist distinguished himself during the fifties and sixties by paintings of hunting scenes and pictures of game. Many of his pictures are in prominent private collections and in the Eastern museums. "Halt on the Carry" shows a group of sturdy hunters who have stopped on their return from the hunt and are quenching their thirst at a spring coming from the mountain side. That their hunting expedition has not been fruitless is very evident from the stocky ponies that are well laden with game.

Size 45 x 63. On canvas. Signed lower left, "A. F. Tait."

No. 33

STILL LIFE: FISH — *J. Frank Currier*

No. 34

HALT ON THE CARRY — *A. F. Tait, N. A.*

No. 35

PORTRAIT OF ABRAHAM LINCOLN

Jesse Atwood

JESSE ATWOOD

No. 35—Portrait of Abraham Lincoln

Probably no great national character in our country has left us as few portraits that were actually painted from life as did Lincoln. His public career was so brief and his time was so filled with the great care of the duties imposed upon him that he had but little time to sit for artists. I am advised by an artist who was in Washington during the entire time of Lincoln's life as president, that he only actually sat for three or four paintings. The story of the production of this picture is best told in an affidavit given to former Governor Pennypacker of Pennsylvania by Clara V. Fisher, grand-daughter of the artist, as follows:

City of Phila. }
State of Penna. } ss.

Personally appeared Clara V. Fisher who being duly sworn declares and says that she is the granddaughter of Jesse Atwood, deceased, of Philadelphia: That the said Jesse Atwood in his life time was a portrait painter of note and that he painted portraits of several of the presidents, including John Quincy Adams, Zachary Taylor, Franklin Pierce and Abraham Lincoln: That he went to Springfield, Illinois, after the election of Mr. Lincoln in 1860 and before his inauguration in 1861 and painted from sittings two portraits of the president elect: That one of them went to Mr. Lincoln, who wrote a letter saying that he regarded it as the best portrait of himself painted, that the other portrait the artist retained and it has remained in his family and that of a friend until the present time. That Jesse Atwood died in September, 1870, and that this is the portrait he retained. CLARA V. FISHER.

Sworn and subscribed before me this 21st day of May, A. D. 1900.

C. HARRY SHONAKER,
Notary Public (Seal).

A short time before the death of Governor Pennypacker I sent him a photograph of the picture, upon the back of which he wrote as follows:

"I recognize this photograph as one taken from an oil portrait of Abraham Lincoln by Jesse Atwood and for many years owned by me. It was accompanied by an affidavit made by Clara Fisher."

This work is regarded by those who can remember Mr. Lincoln at the time he was first elected president, as being the most faithful portrait of him. It is a most dignified and rare work.

Size 25 x 30. On canvas. Signed lower left, "Jesse Atwood, 1861."

ELLIOTT DAINGERFIELD, N. A.

No. 36—Fruit of the Vine

Among all the beautiful smaller works of Mr. Daingerfield, I can hardly remember one that possesses more charm than this. Not only is the picture beautiful in composition and subject matter, but the work seems to be invested with a glow of color that would lead one to think that Providence had blessed these two women and the beautiful child with a light that is almost unearthly in its beauty. The idea and explanation of the picture can be best explained in Mr. Daingerfield's own words, in which he says:

"This picture has a very near and dear place in my heart not only because I think it one of my very significant compositions, but because it means a great deal to me. The child's offering of the fruit is indeed warrant for the title, but is not the child himself the very fruit, the splendid and significant fruitage of life? Inner meanings are best, and the very presence of the maiden with arms laden with the product of the garden, significant of the very flower of life—the sunlight, the arbor, all are a part of my theme, and all help me to say motherhood is the perfect vine, and children its perfect fruit.

(Signed) Elliott Daingerfield."

ELLIOTT DAINGERFIELD, N. A.

No. 37—Golden Fields

The scene which inspired the brush of Daingerfield when he painted this picture is laid near his home at Blowing Rock, N. C. The wonderful old oak with its great trunk and strongly gnarled limbs brilliant in their autumn garb, fills the left side of the canvas. Back of this is the bright golden field of autumn with the cattle resting in quiet contentment. A little to the left of the center a graceful locust, whose hardy green foliage has kept its color in spite of early autumn frost, is painted in beautiful relief against a rich medley of gold and yellow trees back of it. The artist has endowed this work with all the wealth of spirited color at the command of his gifted brush.

Size 24 x 28. On canvas. Signed lower left, "Elliott Daingerfield."

No. 36

FRUIT OF THE VINE *Elliott Daingerfield, N. A.*

No. 37

GOLDEN FIELDS *Elliott Daingerfield, N. A.*

No. 38

PEACEFUL VALLEY *William Wendt, N. A.*

No. 39

ON THE BANKS OF THE RIO GRANDE
E. Irving Couse, N. A.

WILLIAM WENDT, N. A.

No. 38—Peaceful Valley

For many years William Wendt made his home in Chicago and made pilgrimages to the beautiful spots in the Central West where he found subjects for his pictures. Of late years he has made his home in California and painted there. While his California pictures have added greatly to his fame, yet there is much to admire in many of his works of some years ago, which were painted in spots that he loved. In this picture the trees are in the foliage of early autumn. A quiet stream winds its way through a little valley shown in the picture and extends to the lower right corner of the work. Red coated cattle add spirit to the distant golden fields, and the green on the far away hill fades beautifully into a lovely autumn sky. Most happy is he whose lot might be cast in such a pleasant place.

Size 28 x 40. On canvas. Signed lower left, "W. Wendt."

E. IRVING COUSE, N. A.

No. 39—On the Banks of the Rio Grande

Seated on a rock at the right in the picture is a young Indian brave intently watching the varied color of the stream, which flows at the left of the canvas, or may be fish in the pool beneath attract him. Near the center of the picture is a small Indian lad gazing into the stream in like manner. This work was painted outdoors on a brilliant sunlit summer day and the whole picture is filled with the warmth of summer sunshine.

Size 20 x 24. On canvas. Signed lower right, "E. I. Couse."

CHARLES WARREN EATON

No 40—The Pine Grove

At the right side of this picture, extending beyond the middle of the canvas, is a dense strip of pines on the hillside. Back of this the sun has set and lighted the sky most brilliantly. This canvas possesses the charm of all the fine quality of color with which Mr. Eaton invests his successful works.

Size 30 x 36. On canvas. Signed lower right, "Chas. Warren Eaton."

CHARLES WARREN EATON

No. 41—In Maine Woods

The golden sun is just setting back of the distant hill at the left of the canvas, warming the clear blue sky and touching the great trunks of the pine trees with its departing rays of gold. This work is a most impressive and dignified example by Mr. Eaton.

Size 28 x 30. On canvas. Signed lower right, "Chas. Warren Eaton."

No. 40

THE PINE GROVE — *Charles Warren Eaton*

No. 41

IN MAINE WOODS — *Charles Warren Eaton*

No. 42

LITTLE GIRL IN GREEN

Edward H. Potthast, N. A.

No. 43

ON THE BEACH *Edward H. Potthast, N. A.*

ED. H. POTTHAST, N. A.

No. 42—Little Girl in Green

In this charming work, which was done by the artist direct from nature, he has caught wonderfully the joyous expression of a little girl of six or seven, who is playfully dipping up the water along the beach. The whole work is flooded with summer sunlight.

On a wood panel, size 12 x 16 inches. Signed lower center, "E. Potthast."

ED. H. POTTHAST, N. A.

No. 43—On the Beach

A merry group whose brilliant costumes comport well with the bright colors of the beach umbrellas, is painted in the bright sunlight on the sands at the left of this picture, while at the lower right a little girl in red is sportively intent upon the gaily tossing toy boat in the water at her feet. The whole picture brings to memory the charms of a happy summer day at the seaside in a way that has characterized Mr. Potthast's best work of the last few years.

On canvas, size 30 x 40 inches. Signed lower left, "E. Potthast."

ROBERT HENRI, N. A.

No. 44—Little Girl in Red Stripes

A little girl of about ten in a red tam-o'-shanter, and dress with red and white stripes, has furnished the artist his subject for a virile characterization of childhood. The dark sparkling eyes peer out from an intelligent face which the artist has painted solidly.

On canvas, size 20 x 24, signed lower left, "Robert Henri."

ROBERT HENRI, N. A.

No. 45—Eva Green

Henri's great power of characterization has never assumed a more unique form than when he painted this little colored girl. Very naive is the happy, quizzical expression of little Eva, who must have been most interested in being painted, and most interesting is the arrangement of color in this work.

Under a black hat, and in a black coat laid against a dark background, the negro face stands out carefully modeled. The red hair ribbon adds a spirited bit of color, while the bit of crystal in the head of the hatpin, near the left hand corner of the picture, gives the work perfect balance.

On canvas, 20 x 24 inches. Signed lower left. "Robert Henri."

No. 44

LITTLE GIRL IN RED STRIPES

Robert Henri, N. A.

No. 45

EVA GREEN *Robert Henri, N. A.*

No. 46

LA CIGALE — *Robert Reid, N. A.*

ROBERT REID, N. A.

No. 46—La Cigale

The subject of this important work by Robert Reid is based upon the old fable of the grasshopper, who merrily sang the summer away, while the ant was laboring building her house and during the entire summer was laying up stores for winter. When the chill autumn winds came the grasshopper came to the ant to ask admittance to her comfortable house. To her request the ant replied, "What have you been doing all summer?" and the grasshopper responded, "Oh, I sang the summer away," whereupon the ant said, "Now go dance the winter away."

While this work is most charming in color and composition, and on the whole is painted in a most beautiful, decorative manner, yet there is something about the graceful lines of the figure, shrinking from the rigor of chill autumn, as she holds the musical instrument, that carries out the allegory and expresses the sad plight of the poor grasshopper in the fable.

This work, painted several years ago, represented Mr. Reid in a great many exhibitions of national prominence and won him several medals and honors. It was acquired by the well known connoisseur, the late Mr. Dunbar Wright, from whose collection I secured it.

On canvas, 36 x 72 inches. Signed lower left, "Robt. Reid."

J. E. BUNDY

No. 47—Winter on the Whitewater

Bundy's ability to interpret the subtle moods of winter landscape has become known to many through his being an exhibitor for years in prominent public exhibitions. He does not use winter landscape as the means of showing his dexterity with the brush, as do many of our artists of established reputation. He is more interested in interpreting the moods of wintertime. In "Winter on the Whitewater" he has given us a work more dramatic than is usually his custom.

The stream flowing towards us with its trembling movement, is in the shadow of a hillside to the left, while the distant bank to the right of the picture catches the light in a way to give this work dramatic force. The trunks of the slim trees beyond this bank have furnished a color scheme, rich and varied.

On canvas, 36 x 40 inches. Signed lower left, "J. E. Bundy."

J. E. BUNDY

No. 48—Road Thru the Woods

This picture was gained in a woodland near Richmond, Ind., that has long been a favorite spot of Mr. Bundy's, when autumn has garbed the trees in brown and gold. Two sturdy beeches stand at the left in this picture, flaunting gaily the light yellow of autumn in a way that only a beautiful beech can, while a sister tree, clad in a quieter tone of brown, stands nearer the center of the picture.

A wagon path winding among the trees toward fields seen in the distance, turns one's memory to many just such a spot, fondly remembered by those who know our western woodlands.

On canvas, 36 x 40 inches. Signed lower left, "J. E. Bundy."

No. 47
WINTER ON THE WHITE WATER *J. E. Bundy*

No. 48
ROAD THROUGH THE WOODS *J. E. Bundy*

No. 49

WOODLAND TWILIGHT — *J. E. Bundy*

J. E. BUNDY

No. 49—Woodland Twilight

Fortunately there has still been preserved from the ax of the woodman some spots in the Indiana landscape where the patriarchs of the beechwoods cover the ground with their protecting shade in a way to mellow the light that falls on the earth. It is in such spots that Mr. Bundy has found the subjects for the pictures that have gained him his highest distinction.

"Woodland Twilight" was conceived in just such a place. A few of the autumn leaves still remain on the beeches whose trunks stand out firmly against the distant autumn sky that is painted vigorously and with more warmth than is usual with Bundy. All of this is mirrored in the quiet pool in the middle ground of the picture.

When I first saw this picture, Mr. Bundy remarked that he felt that he had at last produced a work that was quite the equal of his "Heart of the Beechwoods," which is a part of the permanent collection of the St. Louis Museum. To those who know his modesty in regard to his own work, this expression will carry conviction that this is one of the artist's best pictures.

On canvas, 36 x 46 inches. Signed lower left, "J. E. Bundy."

H. M. KITCHELL
No. 50—Woodland Pool in Autumn

The charm of a little pool in a glade in the woods which brilliantly reflects skies seen through the distant opening in the trees has been beautifully placed in the center of a revelry of resplendent autumn color. This canvas possesses an imaginative charm that must endear it to those who appreciate an artist who paints more what he feels than what he sees.

On canvas, 16 x 24 inches. Signed lower right, "H. M. Kitchell."

H. M. KITCHELL
No 51—Lowery Autumn Day

Heavy lowery skies presaging unsettled autumn weather hang over the landscape, showing a woodland to the right, with a cottage at the edge of the wood, in front of which are figures around a campfire. Although dramatic and forceful, the management of color is such as to command great respect for the ability of the painter.

On canvas, 20 x 30 inches. Signed lower left, "H. M. Kitchell."

H. M. KITCHELL
No. 52—At Anchor

Three fishing smacks with sails spread, waiting for the breeze, are lying at anchor in a quiet sea at early morn. To the right lies a launch. All the glory of a luminous morning sky is reflected in the calm waters and has furnished the artist fullest opportunity to display his great ability as a master of color.

On canvas, 27 x 34 inches. Signed lower right, "H. M. Kitchell."

H. M. KITCHELL
No. 53—Woodland Glories

Never has nature been kinder in setting a tuneful melody of high keyed color than at the spot from which Kitchell gained his inspiration for this small canvas, and most fortunate was he to have found this spot at a time when he himself was fully in tune with his surroundings. Only once in a while does a great painter find the right inspiration at the right moment in his career. If this painter had produced nothing else but this small canvas it would persuade anyone who can appreciate the best that Kitchell is entitled to rank among the greatest of those who use beautiful color in landscape painting.

On canvas, 14 x 18 inches. Signed lower left, "H. M. Kitchell."

No. 50

WOODLAND POOL IN AUTUMN *H. M. Kitchell*

No. 51

LOWERY AUTUMN DAY *H. M. Kitchell*

No. 52

AT ANCHOR *H. M. Kitchell*

No. 53

WOODLAND GLORIES *H. M. Kitchell*

No. 54

WATER CARRIER *Claude Buck*

No. 55

ULALUME *Claude Buck*

No. 56

BLACK BOTTLE *Felix Russmann*

CLAUDE BUCK

No. 54—Water Carrier

It is most difficult to say anything about a picture by this talented young man. His thoughts and feelings seem to find expression in painting that make words seem feeble when used descriptively.

In the Water Carrier he has painted a rather robust figure, yet one that speaks of refinement. The placing of the setting sun immediately back of the head and shoulders gives an aura at once appropriate and beautiful. The sheep in the flower bespattered landscape lend to pastoral effect in the picture.

On panel. Size 8½ x 12. Signed lower left, "Claude Buck."

CLAUDE BUCK

No. 55—Ulalume

It is seldom that young painters employ the figure subjectively with as marked success as this young artist has done in this work. The idea of the picture was gained from Ulalume. The pea-fowls, with fanlike plumage spread over the flowery landscape, lend a decorative charm. The beauty of the composition of this picture is heightened when it can be seen in color. Every square inch of the little panel is set with jeweled pigment.

On wood panel, size 8½ x 12. Signed lower left, "Claude Buck."

FELIX RUSSMANN

No. 56—Black Bottle

The blue Chinese bowl placed in the right foreground is painted in a manner that if nothing else had been done, would convince you of the great ability of the artist. Back of this is a white napkin. The black bottle, near the center foreground, is placed at the opening of an old copper kettle.

Fine still life painting is always an indication of an artist's ability as a painter, and if successful, possesses great repose. In this work the quality of color, and the beauty of surface, lend great dignity to the work. No young painter of Mr. Russmann's age has ever done a finer still life among our American painters.

On canvas, size 23 x 26. Signed lower left, "Felix Russmann."

MARTHA WALTER
No. 57—In His Crib

No one among our painters has a more happy faculty of grasping the subtle loveliness of babyhood than Martha Walter, and added to this power is the gift and ability to interpret with greatest charm this loveliness which she feels in a thoroughly feminine way. To characterize babyhood, the painter must be able to record very swiftly the ever changing moods and expressions which constantly come and go with the fleetness of cloud shadows on a breezy summer day. This has been accomplished in this work, all of which has been set in color compatible with the subject.

On canvas, size 21 x 26 inches. Signed lower left, "Martha Walter."

MARTHA WALTER
No. 58—Jane

This work has all the appearance of being a quick record of just what the artist saw when she painted this wee bit of a mortal, and there is every evidence that the artist caught "Jane" in one of her most interesting moods.

On panel, size 14 x 18. Signed "Martha Walter."

MARTHA WALTER
No. 59—A Summer Day

A little girl who must have seen the days of some six or seven summers, is happily reclining under a colorful Japanese parasol, through which the strong light of the summer sun filters down on her fairylike form. Most happily has the artist portrayed the pleasures that only innocent childhood knows, and the arrangement of the color scheme is such as to keep her work in tuneful harmony with the lovely grace and abandon of the happy little girl.

On canvas, 32 x 40 inches. Signed lower left, "Martha Walter."

No. 57

IN HIS CRIB *Martha Walter*

No. 58

JANE *Martha Walter*

No. 59

SUMMER DAY *Martha Walter*

No. 60

FORTUNE TELLER, *Benj. D. Kopman*

No. 61

SELF PORTRAIT *Benj. D. Kopman*

No. 62

THE BLACK TURKEY *Emil Carlsen, N. A.*

BENJ. D. KOPMAN
No. 60—Fortune Teller

It is always a great pleasure to take a trip and explore a new country, especially if that country be a pleasant one, and in this work Mr. Kopman has transported us entirely from the land of "is" to the land of "never was."

The incorporation of symbolical forms throughout the picture invests it with an air of charm and mystery which harmonizes with the beauty of the color scheme. The vagueness of the old hag, and the maid whose fortune she is telling, are most interesting.

On canvas, size 30 x 36. Signed lower right, "Benj. D. Kopman."

BENJ. D. KOPMAN
No. 61—Self Portrait

There is a charm in fine color that cannot be gainsaid and it is such a charm that attracts you first in looking at this picture. Although the color is bewitching, it only serves to call your attention to the seriousness of this work. The dark hair intervening between the gray of the cap and the face beneath give great strength to the characterization of the features. Deep brown eyes speak from a face that is most expressive.

This work was purchased from the artist a few years ago by the Pennsylvania Academy of Fine Arts and later exchanged for another picture more important in size.

On canvas, size 20 x 24. Signed lower right, "Benj. D. Kopman."

EMIL CARLSEN, N. A.
No. 62—The Black Turkey

The fact that the simplest things may furnish the subject for the most interesting pictures if the work is painted by a master is demonstrated in this canvas. A great black turkey gobbler suspended by a string tied to one leg is painted against a grayish brown wall in a direct, free manner that has won Carlsen his enviable position among artists of our day. Greater interest to the work, and more beauty in the composition is added by the placing of a golden squash near the right side of the picture, with a few stray wisps of straw carelessly introduced.

On canvas, size 36 x 47. Signed lower left, "Emil Carlsen."

HENRY BALINK

No. 63—Chief Deercolor

Henry Balink spent the early part of his career as an artist in The Netherlands, where he had the fullest advantage of study with the modern Dutch masters. He came to America about three years ago, having been sent here by Prof. John Six, the well known Dutch connoisseur, to execute some commissions in the way of making paintings from some rare art objects in the Metropolitan Museum. While he was working at this in New York, other commissions came to him from American collectors.

He has found so much to attract him in America that he has taken his first papers for citizenship and concluded to remain here.

During the autumn of 1917 he made his first pilgrimage to the southwest and saw native American Indians for the first time. He says that since he was a small boy the stories of Indians and their life as he studied American history, interested him more than anything else, and he had always dreamed that some day he might have a chance to paint them.

Chief Deercolor, the subject of this picture, is a member of the Taos tribe in New Mexico. Many of our prominent painters go to Taos to paint. Most of them attempt to use the Indian in such a way as to make him a subject or instrument in modern methods of producing works of art. Mr. Balink considers the Indian himself so wonderful that he feels that it is wrong to try to do anything else than to preserve for future generations a correct portrait record of just our own American Indian. This is what has been accomplished in this work.

The stoical face of the chieftain, the Indian pipe which he is smoking, the bright colored head-dress of the Indian set with eagle feathers, and the wonderful old Bajette blanket make us realize more fully the appearance of the Indian in his native garment.

Nearly everything that Mr. Balink produced this last year has been eagerly bought by prominent collectors. Undoubtedly he fills a vacant place in our art by using his wonderful ability for definite and exact characterization of the nature of the red man now disappearing.

On canvas, size 27 x 33. Signed lower left, "Henry Balink."

No. 63

CHIEF DEERCOLOR — *Henry Balink*

No. 64

REVERIES — *Fredk. Ballard Williams, N. A.*

FREDK. BALLARD WILLIAMS, N. A.

No. 64—Reveries

Something about the best works of this artist gives us the same pleasure that comes to us when we hear quaint old music, or the enjoyment we have when we turn over the pages of a rare old volume. His ladies seem to have stepped into the canvas from out of the days of long ago.

The three graceful figures are placed in the landscape in a manner to give grace and elegance to this work. The landscape itself seems to be full of just the right kind of trees under which ladies of leisure might recline with guitars to play an accompaniment to bird songs that must come from these trees.

On canvas, size 25 x 30. Signed lower right, "Fredk. B. Williams."

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FAIRMAN, FLORENCE (Lacquer Panels) 12
FORKNER, EDGAR (Water Colors) 12

GENTH, LILLIAN 1
GROLL, ALBERT 1

HART, WM. 1
HASSAM, CHILDE 8
HENRI, ROBERT 9
HENSHAW, GLENN C. (Pastels) ..
HOMER, WINSLOW 4
HOWE, WM. H..... 2

INNESS, GEO. 7

JANSSON, ALFRED 9

KEITH, WM. 2
KENDALL, WM. SERGEANT..... 1
KITCHELL, H. M..... 20
KOPMAN, BENJ. D..... 11
KRAFFT, CARL 4

LEVER, HAYLEY 1
LITTLE, PHILIP 3

MARTIN, HOMER 1
(Drawings) 3
MORAN, THOMAS 2

OLINSKY, IVAN G..... 1

POTTHAST, E. H..... 10

RANGER, H. W..... 1
REID, ROBT. 1
RUSSMANN, FELIX 6
RYDER, ALBERT P..... 2

SCHILLE, ALICE (Water Colors) ....
SCHOFIELD, W. E..... 1
SHARP, J. H..... 5
SHURTLEFF, R. M..... 6
SPENCER, ROBT. 1

TACK, AUGUSTUS V..... 1
TAIT, A. F..... 1
TYRON, D. W..... 1
TWACHTMAN, J. H..... 1

WALTER, MARTHA 12
WAUGH, F. J..... 2
WEIR, J. ALDEN..... 1
WENDT, WM. 1
WILLIAMS, FREDK. BALLARD... 2
WYANT, A. H..... 2